MAPPING CITYSCAPES: INTERROGATING THE CULTURAL SPACES IN THE SELECT NOVELS OF BAPSI SIDHWA

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Mapping Cityscapes: Interrogating the Cultural Spaces in the Select Novels of Bapsi Sidhwa

Abstract

Bapsi Sidhwa (1939) a well-known Pakistani Zoroastrian novelist in English offers the cityscapes of Lahore that provide settings to her fictional works. The select novels for the study include *The Crow Eaters* (1978), *The Pakistani Bride* (1983), *Ice-Candy Man* (1988) and *An American Brat* (1993). Fascinated by the cityscapes of Lahore, the novelist personalizes the cityscapes and the personalized cityscapes are fictionalized. However, the imagined cityscapes in the select novels become illegible with a growing sense of alienation from the city. The thesis examines the fictional representation of the cityscapes of Lahore and the relationship between the novelist and the imagined cityscapes. The study adopts the method of qualitative textual analysis in an attempt to examine the cityscapes. The study illumines the in-between status of the cityscapes connecting the factual and fictional images of the city. The cityscapes are cityspaces that are shapeshifting. The metaphorical cityscapes in the select novels are woven with imagination, memory and nostalgia. The study unveils a layered construction of the heterogeneous cityscapes which are selective and subjective. The urban cultural spaces are interrogated through the fictional characters who experience the city like flâneurs and contribute to the making of the spatial stories. The act of walking in the city offers the knowledge of the city which enables the fictional characters to achieve the self-awareness. The awareness helps in achieving the autonomy of the mind. However, only a few fictional characters are perfect flâneurs and the others view the city as voyeurs. Since the imagined cityscapes of Lahore are guided by the sense of place, the legibility of the cityscapes declines with the acts of alienation from the city. However, the novelist attempts to recover the palimpsest cityscapes from memory through cognitive mapping. The novelist is aided by imagination. Hence, the study examines the significance of cognitive mapping in the representation of the cityscapes in the select novels and argues that the novelist is a narrative cartographer who maps the city of Lahore. These and other related issues are the focus of the study.

Keywords: Bapsi Sidhwa, Urban Imaginaries, Spatial Stories, Palimpsest Cityscapes, Cognitive Mapping.

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Describing the colonial and the post-colonial cityscapes of Lahore, Bapsi Sidhwa (1939) a well-known Pakistani Zoroastrian novelist in English imagines the cityscapes that provide settings to her fictional works. The select novels for the study include *The Crow Eaters* (1978), *The Pakistani Bride* (1983), *Ice-Candy Man* (1988), and *An American Brat* (1993). The fictional world of Bapsi Sidhwa is inaugurated with the publication of *The Crow Eaters* (1978). The novel opens with the portrayal of Faredoon Junglewalla and his stories of success in the city of Lahore. *The Pakistani Bride* (1983) presents the stories of the struggles of Qasim a *Kohistani* and the refugees of Partition in the city. The *Ice-Candy Man* (1988) portrays the communal tensions, arson, murders, and abductions in the city during the Partition. *An American Brat* (1993) renders the dystopian cityscapes of Lahore through the suffering and trauma of the Zoroastrians. These multiple cityscapes of the city of Lahore set the milieus in these fictional works. The thesis is a study of the inherent relationship between Bapsi Sidhwa as a novelist and the imagined cityscapes in the select novels.

Fascinated by the cityscapes of Lahore, the novelist personalizes the cityscapes, and the personalized cityscapes are fictionalized. The subjective nature of the experiences of the urban shapes the cityscapes of Lahore in personal imageries. The imagined cityscapes are largely determined by the elements of Topophilia and cognitive mapping. Caught between the memories of the past and observations on the contemporary city, the novelist attempts to recover and recreate the cityscapes that are lost. Underwriting the varied images of the city, the cityscapes are imagined as palimpsests. Thus, the imagined cityscapes in the select novels fictionalize the urban spaces of the city of Lahore.

Aimed at examining Bapsi Sidhwa's fascination with the city of Lahore, the study examined the imagined cityscapes in the select novels in terms of inherent relationships between the fictional characters and the city. The study attempted to answer the following questions:

1. How does Bapsi Sidhwa imagine the cityscapes of Lahore in the select novels?
2. How does the novelist weave the spatial stories of the city of Lahore?
3. How does the novelist attempt to recover the cityscapes of Lahore?
4. How does the novelist attempt to map the cityscapes of Lahore?

The objectives of the study are twofold. First, the thesis aims to map the cityscapes of Lahore in the select novels through which the cultural spaces are interrogated. Secondly, the thesis aims to study the relationship between the novelist and the imagined cityscapes. The novelist is interested in the representation of the cityscapes of Lahore because of the sense of the place. However, the cityscapes become illegible with a growing sense of alienation.

Bapsi Sidhwa acknowledges the influences of the city of Lahore on her creative capacities in many of her interviews. The novelist submits that the imagination of the city of Lahore in her fictional works is the representation of the city observed, experienced, and lived. Referring to the select novels as the chronicles of the city in an interview with Mushtaq Bilal, Bapsi Sidhwa responds, "My relationship with Lahore has always been very strong. I have always found it a beautiful city. I loved Lahore. I had grown up in it and you are always attracted to the earth of the place you have lived in.…Lahore is in my thoughts and in my writing. Writers write about what is familiar to them and to me Lahore is most familiar" (30). This affirmation explains the novelist's fascination for the cityscapes of Lahore and a strong bond between the novelist and the city. Although previous studies have largely ignored the sense of the place and imagined cityscapes of Lahore in the select novels, a few scholars have taken an interest to explore the relationship between the novelist and the cityscapes in recent years.

The sense of Topophilia is examined concerning the city of Lahore in Anna Suvorova's *Lahore: Topophilia of Space and Place* (2011) through the philosophical framework of Reductive Phenomenology as propounded by Edmund Husserl (1859-1938). The author relates theoretical frameworks for the interpretation of urban spaces and elucidates the relationships between urban spaces and individuals and recognizes the method of drifting like flâneurs who construct the cognitive maps of the city. The author argues that it is through walking in the city, the flaneur like fictional characters observe and experience the city. Moreover, the author informs that the streets of Lahore were historically thronged by flâneurs who included poets and artists also. These analyses help in preparing the necessary theoretical edifice for visualizing the study of the cityscapes of Lahore in the select novels.

The cityscapes of Lahore in the select novels are examined and contextualized in Claire Chambers's "*The Heart, Stomach, and Backbone of Pakistan": Lahore in Novels by Bapsi Sidhwa and Mohsin Hamid*" (2014). The author emphasizes the need for the study of the cityscapes of Lahore while illustrating different spectacles of the city. Claire Chambers examines the select novels and illumines the possibilities for analyzing Heera Mandi and Badshahi Mosque. The author argues that though the city of Lahore is the heart and the soul of Punjab, the city has not received the scholarly attention the city deserves in the way the other cities like Karachi and Bombay have received. The author notes "Lahore has long been Pakistan's social and cultural heartland; its landmarks provide architectural testament to the many pasts which have overlaid the city, making it a palimpsest and the space of intersecting identities, and pre-dating colonial India by centuries if not millennia"(07). The rich analysis of the representation of the urban spaces in the select novels encourages the study. Examining the portrayal of Hira Mandi and Badshahi Mosque, the author employs phenomenological concepts to explain the relationships between the novelists and the city of Lahore. The author explains the frameworks of cognitive mapping, flanerie, and palimpsest cityscapes in the select novels of Bapsi Sidhwa and Mohsin Hamid. The frameworks are pertinent to develop the key arguments of the study.

Many studies on the select novels of Bapsi Sidhwa largely deal with the Zoroastrian ethos although the urban spaces of Lahore are apparent. One of the earliest comprehensive studies on the fictional works of Bapsi Sidhwa is T*he Novels of Bapsi Sidhwa* (1996) edited by R. K. Dhawan and Novy Kapadia. The anthology brings out the thematic preoccupations of the novelist in detail and illumines the fact that the novelist portrays a vast canvas of the city on which the Zoroastrian milieus are set, though the previous studies are silent on the dominant urban spaces and assist in identifying gaps in these studies.

Novy Kapadia and A. G. Khan's *The Parsis Madhyan to Sanjan: An Appraisal of Ethnic Anxieties Reflected in Literature* (1997) engages the readers with the Parsis' faith, psyche, community-consciousness, ideologies in Parsi fiction, drama, and poetry through many articles, whereas only one article deals with the writings of Bapsi Sidhwa that brings out minority-consciousness evident in the select novels. Thus, it is apparent that

though the select novels of Bapsi Sidhwa bring out a variety of themes and illumine the cityscapes of Lahore, the studies largely focus on the Zoroastrian ethos and the existing studies are silent on the urban spaces in the select novels. However, the study is relevant to locate the Zoroastrian cultural spaces in literature.

Novy Kapadia's *Parsi Fiction* (2001) in two volumes is a comprehensive study of the fictional representation of the Parsi-Zoroastrians in India and the fictional writings of Bapsi Sidhwa. The critical writings analyze the themes generally related to the Zoroastrians and generate an impression that Bapsi Sidhwa's only preoccupation is with the Parsi- Zoroastrians. However, the critical receptions that the novels received have changed the way the novelist is recognized. The study helps to understand the broader themes that the novelist engages with in the fictional writings.

Randhir Pratap Singh's *Bapsi Sidhwa* (2005) illumines the cultural identities of the Zoroastrians depicted in the select novels and the novelist's revisit to Partition in the words of Lenny and Ranna. The author brings out the conflicts and anxieties of the fictional characters who constantly struggle to retain the self against all challenges. The author argues that the fictional characters not only struggle to realize the dreams but also succeed in asserting and preserving the self against multiple challenges. The study is relevant to identify the growth and maturity of the fictional characters.

Rituparna Ray's *South Asian Partition Fiction in English* (2010) brings out the impact of Partition on the cultural spaces in the select novels. Ray highlights anxiety in Lenny in *Ice-Candy Man* (1988) after the announcement of Partition. "Lenny loves Lahore…But on the eve of Partition, she now sees the city anew as a bone of contention between the Hindu and Muslim communities living there.… As it turns out, Hindus, Muslims, Sikhs, all want Lahore-the Hindus, Lahore functions with Hindu money, and the Muslims because Lahore has a Muslim majority" (69). Thus, as the country is partitioned, confusions emerge out of claims and counterclaims for the possession of the city. Making references to Lenny and her perception of the city during the Partition, the author adds, "The city of Lahore that she loves so much is reduced, we are told, to a wreck by the hellish fires of the Partition that never seem to end" (74). However, the city of Lahore was not the only city of contention; Gurdaspur was another contentious town

during the Partition. The author makes references to several fictional and nonfictional writings in English to illumine the suffering of women during the Partition.

Amit Kumar Dubey's *The Fictional World of Bapsi Sidhwa: Gender, Community, and History* (2013) notes that the novelist reconstructs the Zoroastrian community through the stories of struggle, exploitation, and resistance contextualizing the events in the backdrop of Partition in *Ice-Candy-Man* (1988). The author adds, "Sidhwa's sense of history, specifically of the pre and post-Partition Indian subcontinent, comprehensively evokes every possible area of experiences of her characters in Lahore" (69). The novelist engages with the fictional representation of the contemporary history of the city. In addition to the studies, many of the published interviews of Bapsi Sidhwa with scholars, critics, and journalists provide ample information about the life of the novelist and her oeuvre. Nevertheless, many of the interviews deal exclusively with her fictional works.

In a published interview with Alok Bhalla titled *Grief and Survival in Ice-Candy-Man* (1997) Bapsi Sidhwa deliberates on many issues of her life ranging from the issues of the Zoroastrian community, the relationship between the Hindus and Muslims during the Partition, the impact of the nationalist movements on the minorities, women and the general public. However, there are no direct references to the city of Lahore though the conversation dwells on the events in the city. This illustrates the need for the study of the select novels.

In an interview with Preeti Singh titled *My Place in the World* (1998), the novelist submits that though there are references to certain individuals and events from her real life, many elements in her novels are the products of imagination. Besides, the novelist rejects the label of a post-colonial writer. However, the interview is silent on the urban spaces of Lahore where the select novels are set. The interview emphasizes the imaginative elements in the select novels.

In an interview with Anna Nodotti titled "*All that Rushdie did not see"* (1999) the novelist asserts that "My experience and that of Rushdie's can't be compared to each other. He hasn't lived through Partition. He hasn't heard the deathly wailing … he hasn't seen the blazing fires and the smoke. For me, on the other hand, it was a living reality. I have seen with my own eyes all that I narrate in the novel" (15). The interview suggests

that the narratives are the testimonies of the events that the novelist witnessed during her stay in the city, unlike the fantasies.

In an interview with Isabella Bruschi titled "*Making up with Painful History: The Partition of India in Bapsi Sidhwa's Work*" (2008) the novelist argues, "Literature can dig into painful memory and try to make sense of it more successfully than history can" (141). The novelist contends that the Partition has changed the way the people lived affecting politics and education but the process of Partition is continuing in many parts of the world. The novelist states that "a writer has to possess her world to write about it" (149) and submits that though the settings in her narratives change with her voyages to different places, the city of Lahore is constantly portrayed in the fictional narratives.

In an interview with Sunil Sharma (2011) Bapsi Sidhwa argues that the identities based on geography, religion, language, gender shall remain relevant even in the post-modern world, and "writers are the myth makers of this era" (144-146). Thus, the novelist emphasizes the distinctive nature of the cultural identities which are represented in the select novels.

A large body of literature in terms of reviews and critical essays on the select novels of Bapsi Sidhwa rarely focus on the imagined cityscapes in the select novels, though the novelist is regarded as one of the pioneers of Pakistani Writings in English. The imagined cityscapes remain largely unexplored except for a few scholars. The studies on the select novels of Bapsi Sidhwa largely focus on the representation of gender, community-consciousness, and the problems of the Zoroastrian diaspora rather than the phenomenological underpinnings in the select novels. However, the cognitive capacities of Bapsi Sidhwa have not been the focus of the existing studies. Moreover, many reviews and other studies largely deal with singular concepts in a select novel, not all the novels of Bapsi Sidhwa are taken up for comprehensive, inter-textual analysis in the contexts of urban cultural studies. Thus, moving beyond the critical appreciation of the social markers of the Zoroastrians and the refugees of Partition in the select novels, the thesis explored the sense of the place that has shaped the cognitive capacities of the novelist in recreating the multiple cityscapes of the city.

The review of literature informs that there are a few articles that illumine the dominant urban spaces in the select novels though substantial studies discuss the issues

related to gender, ethnicity, Partition, and diaspora. It is observed that though many research scholars have taken up the novels of Bapsi Sidhwa for their doctoral studies, not all the fictional works of Bapsi Sidhwa are taken up for a study. Many studies largely focus on a select novel of Bapsi Sidhwa along with other novels by contemporary novelists. The studies on the fictional writings of Bapsi Sidhwa largely demonstrate that the select novels are the Parsee-Fictions and the novelist's primary objective is to portray the impact of Partition on the Zoroastrians. Though the novelist positions the Zoroastrians as a minority in the city, the select novels are silent on the dominant communities living in the city. However, these studies aid in the construction, recognition, and authentication of the imagined cityscapes in the select novels.

The knowledge of the previous studies is necessary to identify the research gaps and examine the imagined cityscapes in the select novels. The pieces of literature help to contextualize the imagined cityscapes in the select novels since the cityscapes in each novel deal with different milieus that generate different spectacles of the city. Finally, it emerges from the review of literature that though there have been specific studies of the cityscapes of Lahore from the perspective of urban design, no comprehensive attempts have been made to study the urban spaces of Lahore in the select novels of Bapsi Sidhwa. A very few scholars have tried to examine the representation of the cityscapes and the sense of the place in the select novels that reflect on the cognitive capacities of the novelist. The lack of critical engagements with the imagined cityscapes in the select novels justifies the need for the study. Therefore, it is aimed to analyze the phenomenological underpinnings in the select novels to underscore the relationship between the imagined cityscapes and the novelist.

The thesis addresses the topical issues that are relevant to the novelist whose sensibilities are shaped by the urban cultural spaces and specific philosophy of the city of Lahore. The layered representation of the cultural spaces of Lahore results in the creation of palimpsest cityscapes. The novels are analyzed as the cognitive maps of the city. The study offers suggestive pieces of evidence for engaging with the cityscapes of the city of Lahore and the sense of belonging to the city as evident in the select novels. Relating the urban cultural spaces with the topography of Lahore, the novelist situates the events and fictional characters in the select novels. The fictional characters explore the city as

flâneurs and map the city. The narrators and fictional characters not only mark the neighbourhoods, streets, landmarks but also recognize the transformations in the cultural spaces. Thus, the physical spaces and the spatial movements of the fictional characters in the narratives contribute to the narrative maps of the city. The thesis assumes its importance since the study not only informs about the palimpsest cityscapes in the fictional imagination but also extends the scope of the novels as the narrative maps of the city.

Engaging largely with the cultural mores of the Zoroastrians and the plight of the refugees of Partition, the select novels of Bapsi Sidhwa are rich portraits of the city. The thesis illumines the attempts of the novelist to imagine and recover the cityscapes. The novelist recreates the events from her memory and fictionalizes the contemporary city in an attempt to recover the cityscapes. Since the novelist maps the city like a cartographer, the thesis illumines the cartographic nature of the narratives. Therefore, integrating the trajectories of the fictional characters and locating their cultural spaces on the narrative maps enables the scope of narrative cartography. The mapping of the urban spaces is beneficial for the understanding of these novels as the city novels and to appreciate the novelist as a narrative cartographer. Thus, reflecting on the sense of the place and flâneurs in the select novels, the thesis not only informs about the spatial stories but also delineates the elements of narrative cartography in the select novels. By drawing the cognitive maps of the city, the novelist attempts to recover the cityscapes. Thus, the framework of narrative cartography ignores the disciplinary boundaries between Literature and Cartography thereby expanding the significance of the select novels. Thus, the researcher is encouraged to interrogate the cultural spaces of the city to reflect on the sense of the place and the cognitive capacities of the novelist, which remains unexplored in the studies already undertaken.

William J. Glover's *Making Lahore Modern: Constructing and Imagining a Colonial City* (2008) traces the development of the pre-colonial city into a modern colonial city. The book elaborates on the colonial interventions after the fall of the Sikh empire in terms of laying out the Civil Lines, networking of roads and railways, and setting up of the cantonment. The author adds that the establishment of administrative, socio-cultural, and educational institutions changed the way the city was perceived. The

changes that were appropriated by the people in the city changed the images of the city. The construction activities initiated by the British increased the demand for labour. Resultantly, the demand for unskilled labourers was met by the immigrants mainly from the hills. The poor immigrants were employed as domestic servants, labourers, security guards, gardeners, and cooks at the households of the rich. The lives of these immigrants are evident in *The Pakistani Bride* (1983) and *Ice-Candy Man* (1988). These mediations by the colonial rulers facilitated the colonial markers to the capital of the Moghuls and the Sikhs in the past.

Engaged in trading activities, the Zoroastrians set up their retail business and shops in the Civil Lines city to meet the increasing demand for consumer goods. It must be added that Bapsi Sidhwa makes it known in many of her interviews that her father owned a grocery shop on the Mall Road which enabled her to acquaint herself with the lifestyle of the Europeans in the Civil Lines. The author argues that, by the time the British left the country, the city was completely transformed and the city had attained European modernity. Further, William J. Glover refers to the writings on the history of Lahore that illumine the images of the colonial city where the author makes distinctions between the Walled City and the Civil station in the modern city of Lahore in terms of urban design, sanitation and population. The understanding of the Modern colonial city aids to situate and analyze the imagined cityscapes of Lahore in the select novels. Such an understanding is necessary to contextualize the imagined cityscapes.

Historians Ian Talbot and Tahir Kamran trace the shape-shifting nature of the imagined cityscapes of the colonial city of Lahore in *Lahore in the Time of the Raj* (2016). Though these historians focus mainly on the colonial city of Lahore, the authors briefly note the historicity of the city from the times of Hiuen Tsiang's visit to the region. The historians trace the administrative changes introduced by the British and argue that the colonial city was marked by the circulation of people, ideas, and goods. The historians inform that the activities like tourism, construction of the Mall Road and other new roads, lying up of the railway lines, construction of bungalows, and setting up of the cantonment changed the predominantly Punjabi city to a European city. The city was lovingly called the Paris of the East since the city was popular for fashion and flanerie. However, the partition of Punjab and the imposition of Islamic rule led to the decline of

the European character of the city. The historians reflect on the changing urban milieus in the post-partition period:

> Lahore became a Muslim city. Its cityscape was transformed as a result of the disappearance of familiar landmarks through the change of usage, and destruction, as in the case of Ganga Ram's statue whose fate formed the plot for Saadat Hassan Manto's satirical short story 'The Garland'. The city that was once a hub for North India now stood precariously on the international border dividing a hostile India and Pakistan. (171)

The insights provided by the authors help in mapping the cultural spaces in the select fictional narratives.

Lucy Peck's *Lahore: The Architectural Heritage* (2017) provides details about the palimpsest architecture of the city. The author locates the transformation of the urban spaces ever since the early beginning of the city in the pre-historical times to the present. The maps, sketches, drawings, photographs, and metaphorical descriptions exemplify the palimpsest nature of the city. Creative writers portray the city of Lahore in fictional writings contributing to the layers of imagination on the city of Lahore. This has contributed to the metaphorical palimpsests of the city. Detailing the architecture of the city, the author provides details about the streets, buildings, and neighbourhoods in the city. Locating the different architectural sites in the Walled City and the modern city of Lahore, the author presents the sacred and secular spaces in the city. Referring to the myth, legends, and histories of the city the architectural historians affirm the palimpsest nature of the city. These pieces of evidence reiterate the palimpsest nature of the imagined cityscapes in the select novels.

Located on the banks of the river Ravi, the city of Lahore crisscrosses between the roads connecting the South Asian regions with the Central Asian regions on the one hand, and Kashmir and Tibet with the Sindh province in Pakistan. The network of roadways creates multiple layers of cultural influences through immigration and settlements. Situated on the ancient trade route, the wealthy and prosperous city of Lahore was subjected to invasions frequently. However, each invasion not only led to the destruction and pillage of the city but also provided opportunities for the settlement of invaders and rebuilding of the city. Thus, the city attained the characteristics of a cultural

and architectural palimpsest. Though the city is rooted in the timeless past, the geographical location, architectural heritage, and demographic characters of the city provide the qualities of a modern cosmopolitan city. It is observed that Hindu kingdoms ruled the place before the fortification of the city by Malik Ayaz, an early Ghaznavite Governor during 1037-1040. Gradually, the rebuilding activities extend the city beyond the Walled City. The author informs that the British removed the walls to construct Circular Road to facilitate the movement of men and machines. This contributed to the creation of the palimpsest architecture of the city. The study of the architecture of the city helps to locate the imagined cityscapes in the select novels.

Haroon Khalid's *Imagining Lahore: The City That Is, The City That Was* (2018) reinstates the notion of palimpsest cityspaces with the cultural heritage of the city. The travelogue illustrates the spatial nature of the modern city of Lahore that brings to the fore the indifference towards the urban heritage of the city. The author who is a cultural anthropologist navigates from a locality to another locality like a flaneur while narrating the shared histories, anecdotes, and interconnected architectural heritage beyond the Walled City of Lahore. The explorations not only illumine the spatiality of the city but also contribute to the cognitive maps of the city. The author observes that the monuments in the city are either neglected or destroyed beyond recognition. With a sense of Topophilia, the author narrates many unknown and lesser-known histories of the city. The author bemoans that the objectives of urban planning are hijacked by political parties. The author analyses the urban spaces in the city and deplores the attitude of indifference among the political parties towards the preservation of urban heritage. He concludes that the cultural heritage of the city is disregarded by the Planning Board of the city. Thus, the author plays the role of an archaeologist who unearths the layers of the city. The author demonstrates a collage of multiple cityscapes. In his detailed explorations, the author illustrates a strong sense of the place evident in the architectural remains of the city like mosques, gardens, and tombs spread throughout the city. Thus, vibrant cultural spaces of the contemporary city emerge through spatial narratives.

Writing on the spatial organization of the city of Lahore, Mohammad A Qadeer's *Urban Development in the Third World: Internal Dynamics of Lahore, Pakistan* (1983), locates six distinct ecological units of the city that include, the Walled City, Civil Lines,

New Indigenous Communities, the Planned Schemes, Cantonment and *Kachhi Abaadi* (squatter settlement) similar to the six constituent units identified by Abu-Lughod in the Middle Eastern and sub-continental cities in *Development in North African Urbanism: The Process of Decolonization in Urbanization and Counter Urbanisation* (1967). Likewise, A. D. King's *Colonial Urban Development* (1976) identifies six distinct ecological units in the Indian cities that suggest not merely the organization of the city but also indicates a layered development of the urban spaces. The urban historian offers a detailed understanding of the spatial distribution in the colonial cities that helps in relating the colonial planning and urban design of the city of Lahore. These studies contribute to the understanding of the colonial interventions to the urban design of the city of Lahore and illumine the palimpsest nature of the city.

Samina Quraeshi's *Lahore: The City Within* (1988) records the cultural heritage of the Walled City of Lahore while documenting the details of art and architecture in the Walled City. The details of the rich architecture are captured by the author in her photography. The photographs reveal the lesser-known narratives of the city. These visual representations contribute to a better appreciation of the cultural spaces of the Walled City. This book reveals the socio-cultural linkages within the Walled City of Lahore and the regions around it. Containing several portraits, maps, and paintings of the social life, the book serves as an album of the city. Comprising the details of art, architecture, and cultural history of the city, the study has become an inevitable source for research on the Walled City. However, the select novels are largely set in the modern city of Lahore although there are references to the Walled city of Lahore.

Considering the objectives of the study, the study adopts the method of qualitative textual analysis to interpret the select novels. Guided by research questions, the study locates the pieces of evidence that augment the study to achieve the objectives. Hence, the textual and contextual references are integral to the study. The textual analyses underwrite many key ideas in the select novels that have not been examined in the previous studies. Each core chapter answers a research question and the chapters are arranged in the order of the research questions.

The framework of spatiality provides a critical and transdisciplinary approach for the study of the images of the city. The methods of flanerie and cognitive mapping are

used in the examination of the urban spaces. Many urban theorists and critical thinkers offer multiple ways to understand and interrogate the cultural spaces in the select novels. The analyses of the cityspaces in the select novels illumine the sense of the place and lend these cityscapes for interpretations in terms of imaginaries, spatial stories, palimpsests, and narrative maps of the city.

The relevance of the study of cityscapes in terms of spatiality, flanerie and cognitive mapping of the city of Lahore is illumined in Helena Cermeno and Katja Milke's *Cityscapes of Lahore: Reimagining the Urban* (2016). The term 'cityscape' is used based on everyday experiences of the city to argue that the policies on planning in Lahore must take into account the experiences of flâneurs and not the voyeurs who visualize the city from above. The authors point out that, "Residents have their own understanding of the city and their own image of the urban space they live in. For each citizen, the lived and experienced city can be assumed to form a different 'cityscape', an image partly derived from the overlapping tapestry of present experiences, imaginaries, aspirations, and memories of the past"(111). The method of the cityscapes serves as a conceptual lens to explore the urban spaces that are experiential and subjective. Further, the authors present the debates on urban design between academicians and policy-makers and illustrate the use of cognitive maps to authenticate the relevance of cityscapes in urban planning, formulation of policies, and governance. The study emphasizes the significance of the cityscapes as a method to analyze the experiences of the urban.

The term 'cityscape' is explained by Edward Soja that explicates the concept of cityscape not only as a visual representation of the urban spaces but also spatial representations. Edward W. Soja argues that the study of the cityscapes can be amplified by twisting the spellings of the word 'Cityscape' to make the word 'City Space.' The interchangeability between the cityscapes and cityspaces are explained in his *Foreword* to *Urban Space and Cityscapes: Perspectives from Modern and Contemporary Culture* (2006):

> Seeing cityscapes as city spaces not only retains the latter's evocations of panoramic visually and global scope, as well as the rich associations with the much more familiar concept of landscape, it opens insightful new directions that

> explicitly embed the interpretations of cityscapes in the wider framework of critical spatial thinking and analysis. (xv)

The method of the cityscape is employed to explore the urban spaces of the city of Lahore in the select novels. The spatial discourse assists in the analysis of cityspaces in terms of recognizing the perceived spaces that are empty and unoccupied, the conceived spaces that are imaginary, and the lived spaces that are representational in nature as proposed in Henri Lefebvre's *The Production of Space* (1991). The spatial discourse offers the materialistic and metaphorical conceptions of the cultural spaces. The study examined the metaphorical images of the city of Lahore and the spatial practices of the fictional characters to apprehend the inherent relationships between Bapsi Sidhwa as a novelist and the city of Lahore.

The interrogation of the urban spaces like the Queen's Park, the Cantonment, the tombs, and the Fort, the imaginary spaces like knowledge and maps, the lived spaces like the Zoroastrians community become evident in the select novels. The shreds of evidence from the primary texts and secondary sources validate the arguments. The interpretations of the images of the city in the select novels are based on the theoretical frameworks and contextual understanding of the city of Lahore. It must be acknowledged that the arguments in Henri Lefebvre's *The Specificity of the City* (1996) guide the interpretation of the cityscapes as works of art. The cityscapes are produced like flexible objects which are modified before their usage like a language is modified before it is used. Thus, the images of the city provide many possibilities for the interpretation of cultural spaces.

Bringing out the significance of the images of a city, A.K. Ramanujan's *Towards an Interpretation of City Images*: *Charting Literary Anthropology* (1997) elucidates the multiplicity and heterogeneity in the images of the city. "A city could have meanings which would not apply to other spaces; it could also mean different things to different people; it could even be felt differently, heard differently. The meanings of the city may be approached by trying to catch these meanings of differences" (199). The author argues that a perception of a city–image is distinct and subjective. These arguments affirm the possibilities for mapping the cityscapes in the select novels.

The cityscapes in the select novels are imagined. Connecting the elements of the real, fictive, and the imaginary, the arguments in Wolfgang Iser's *The Fictive and the*

Imaginary (1993) provide the basis for the analysis of the imagined cityscapes in the select novels. The arguments enable the study to locate the cityscapes as in-between spaces that connect the real and the fictive. The shape-shifting qualities of the images of the city are brought out in the study.

Kevin Lynch's *The Image of the City* (1960) aids in drawing a legible map of the city of Lahore that is identifiable in an overall pattern in the select novels. The five features of images of a city include landmarks, districts, paths, nodes, and edges. This has been complemented by Frederick Jameson who emphasizes the significance of Cognitive Mapping. Layered by each observation and experience, memory plays a significant role in the cognitive mapping of the city. Kevin Lynch's arguments are evident in Stephen Cairns *Cognitive Mapping of the Dispersed City* (2006) wherein Kevin Lynch equates cognitive mapping with the art of urban design based on an assumption that a city is perceived through images, maps, and other representations through the process of reciprocal adaptation between experience and memory. Since the acts of alienation result in the loss of memory, the mapping results in poor and sketchy images of the city.

The study examines the elements of cognitive mapping in the select novels since cognitive mapping plays a key role in mapping the city. Bjornson notes that Edward C. Tolman employed the term 'cognitive mapping' for the first time and he argues that something like a field-map becomes established in the organism's brain and this map intervenes between the stimulus and response instead of the stimulus and response pattern. Further, Frederick Jameson's *Post Modernism or the Logic of the Late Capitalism* (1991) makes constant references to the arguments in Kevin Lynch's *The Image of the City* (1960) while discussing the aesthetic of cognitive mapping. The argument emphasizes the importance of memory and disalienation to map the city. The critic points out that, urban alienation is directly proportional to the unmappability of the city. The images of the city achieve utmost legibility in *Ice-Candy Man* (1988) but it declines in *An American Brat* (1993). The gradual decline of the legibility of the city is attributed to the emigration of the novelist to the United States in the early 1990s though she continued to visit the city of Lahore for many years.

Analyzing the perceptions of the urban spaces in *Reading the Illegible Cityscapes of Postmodern Fiction* (2006), Caroline Bate recalls De Certeau's observation that "there

is an ‘erotics of knowledge’ involved in seeing the city from above (de Certeau 1984:92)” (114) in which the viewer is a voyeur. Unlike a flaneur who experiences the city “the viewer’s gaze totalizes the city: the city becomes a ‘cityscape’ a view framed into a totality” (114). The author asserts that the cityscape is accorded false objectivity and the cityscapes so created are distorted images of a lived city. Hence, the author notes that these cityscapes challenge the notion of objective cityscapes with “physical, mental and political pollutions of the irrational, the unfixed and the heterogeneous” (114). Thus, the select novels bring out the shape-shifting cityscapes of Lahore. Christoph Lindner calls these shape-shifting cityscapes “fluid and disorienting” (11) and points out that “the shape-shifting urban imaginaries of postmodern fiction foreground a critical spatial tension between the transparent logic of the legible cityscape and the illegible anti-logic of the lived city” (11). Christoph Lindner’s *Urban Space and Cityscapes: Perspectives from Modern and Contemporary Culture* (2006) brings out the dynamism of the imagined cityscapes as the flâneurs play an important role in experiencing the urban spaces and mapping the cityscapes.

Employed by the novelist, the flaneur is a creative tool and a narrative of his actions in a city novel contributes to the textual production of the experiences of the urban. The narrators in these select novels perform the functions of the flâneurs by documenting their observations of the city of Lahore. The reintroduction of the flaneur in Charles Baudelaire’s *The Painter of Modern Life* (1863) provides a tool for the exploration of the city. The re-creation of the flaneur is inspired by the fascinating character of the flaneur portrayed by Edgar Allen Poe in his short story *The Man of the Crowd* (1840). The flâneurs weave spatial stories through the acts of walking. The act of walking is to the urban system like the speech or utterance is to a language. Thus, walking is an act of experiencing an urban space and the flâneurs recreate the cityscapes in terms of walking in the city. The significance of walking in the city is detailed by Michel de Certeau in *The Practice of Everyday Life* (1984).

Michel de Certeau’s *Walking in the City* (1984) emphasizes the importance of walking while experiencing everyday life in a city. The flaneur serves as a detective and he indulges in investigating around while walking, lingering, reading the cityscapes. By the footsteps, the flâneur–artist opens a zone of space which becomes a base for actions

like in a theatre. Michel de Certeau states that "Every story is a travel story-a spatial practice" (115) in *Spatial Stories* (1984). The author refers to the use of the word *'metaphorai'* which means the vehicles of mass transportation. The use of metaphors denotes the spatial movements in the stories that suggest the acts of travelling and organizing the places that create spatial trajectories. Hence, Michel de Certeau argues that every story is a travel story.

Employing the method of the flaneur in examining the cityscapes of an observed city, David Frisby's *Cityscapes of Modernity* (2001) interrogates the experiences of metropolitan modernity. In the chapter titled *The City Observed: The Flaneur in Social Theory* the author reiterates the significance of the figure of the flaneur and the relevance of the method for the study of the experiences of the urban. Thus, the role of the flâneurs in the creation of cityscapes is emphasized. The flaneur provides a social method for the study of the urban spaces. This is important in examining the experiences of the urban through which the cultural spaces become evident. Further, the critical contributions of Robert T. Tally Jr provide interdisciplinary tools for interrogating the urban spaces of Lahore. Mapping as a qualitative research method aims to explore and interpret the geography of a place in a literary text but literary cartography aims to create maps based on the geographical information in a narrative. Thus, the study integrates imaginary cityscapes and cognitive mapping and enhances the scope of narrative cartography.

Bridging the disciplinary boundaries between literature and geography, the framework of Literary Cartography provides an opportunity to study the select novels as narrative maps. The frameworks as elucidated in *Spatiality* (2013) provide tools for examining the city-novels in terms of literary cartography and delineate literary cartography from Literary Geography and Geocriticism. The framework of narrative cartography relates to the roles of the novelist as a cartographer engaged in the cognitive mapping of the city. Thus, the cognitive mapping of a city is aided by the narrators and the fictional characters who experience urban spaces like flâneurs.

Emphasizing the act of writing as an act of exploration and presentation, Peter Turchi's Maps *of the Imagination: The Writer as Cartographer* (2004) recognizes the creative writers as cartographers documenting the world around them in their narratives. The analysis supports the argument that the novelist is a cartographer who engages in

narrative cartography. Peter Turchi contends that a writer guides the readers to the world of metaphors and explores the imaginative world that they create in a story or a poem. A story is a type of map, a window to the world although an objective presentation of the world is a challenge. Thus, the word 'mapping' is used metaphorically and information is organized in the form of writings on a sheet of paper as well as in the form of maps. Thus, to write is to map the spaces. The author considers the acts of writing as the process of map-making and recognizes the writers as cartographers. Similarly, Bapsi Sidhwa draws the narrative maps of the city.

Piatti Barbara's *Mapping Literature: Towards a Geography of Fiction* (2009) deals with the techniques involved in mapping narratives. The author points out that Literary Geography as an interdisciplinary approach offers possibilities to trace the geographical spaces in a fictional narrative. The article traces the beginning of literary geography with the publication of Franco Moretti's *Atlas of the European Novel* (1998) that particularly deals with the elements of geography in British novels. The author points out five spatial elements in a narrative such as, settings, the zone of action, projected space, markers, and routes in which the fictional characters move and provide the geographical details of a place and emphasize referentiality between the geospace and textual spaces. However, the imprecise geography in a narrative is a unique challenge involved in mapping the fictional spaces. Hence, the unmappable geographies in the literature require a different mapping technique. The fuzzy shapes though vaguely located inform about the settings and the zones of action. Thus, the author discusses the techniques and challenges involved in mapping fictional spaces. Thus, literary cartography provides newer possibilities for mapping geographical spaces in a narrative that is otherwise not available for examination. However, Rossetto Tania's *Theorising Maps with Literature* (2013) cautions against the superficial engagement of literary scholars with cartographic terms. Instead, the author stresses the need for conflict between cartographers and literary theorists so that innovative thinking about maps in literature becomes possible. Thus, the author provides the elements and methods involved in literary cartography.

Kokula R. I. Reinhild's *Mapping Joaquín: How Literary Cartography Opens New Perspectives on the Western Novel* (2016) reiterates the scope of Literary Cartography

provided by Barbara Piatti. The critic describes Literary Cartography as an interdisciplinary method to explore and analyze the geography of literature. The author traces theoretical formulations in literary cartography and discusses the advantages of literary cartography in *The Life and Adventures of Joaquin Murieta, the celebrated California Bandit* (1854). The author also brings out the benefits of Geographical Information System, Google Maps and the method of literary cartography involved in the analysis and interpretation of literary texts. The author argues that Literary Cartography offers newer possibilities for interpretation of literary texts based on references to geography and the movements of fictional characters. Thus, the author illumines the significance of mapping that brings out the relationships between the topography of a place and spatial movements of the fictional characters in a narrative.

Sebastian Cunard's *Narrative Cartography: From Mapping Stories to the Narrative of Maps and Mapping* (2014) envisions the relationship between maps and narratives. The author notes that the maps are used for the cartographic representation of places that appear in fictional writings. The fictional characters demonstrate the knowledge of the city while experiencing the city like flâneurs. Hence, the author argues that the maps are also narratives. The author adds that cartography benefits from newer challenges posed by literature. By bringing out the core idea of post-representational cartography, the article offers new sets of cartographic tools like the cartogram to map the stories and explore literature as a renewed source of challenges for cartographers. Thus, the author assesses the developments in the field of Narrative Cartography and emphasizes the relationship between literature and cartography. By touring the city on informal and irregular paths, the fictional characters document the spatial practices that contribute to the creation of cognitive maps and spatial stories. Thus, it can be concluded that the spatial stories are the maps of the city and tours that several fictional characters undertake.

Kimberly Powell's *Making Sense of Place: Mapping as a Multisensory Research Method* (2013) presents mapping as an important multidisciplinary research method. The author argues for "the importance of mapping as a multisensory research method in terms of its ability to evoke the relationships between a place, lived experience, and community" (313). The author recognizes different types of maps like social maps,

concept maps, and cognitive maps as methodological tools based on different forms and purposes. The author states "cognitive mapping is conceived of as a research method that evokes and captures the mutually constitutive nature of the place and social relationships" (316). The author recalls the concept of Cognitive Mapping as argued by Kevin Lynch to relate the relationships between individuals and built environments that results in the creation of a coherent and legible map of a city. Further, Kimberly Powell notes that the metaphorical powers of maps are extensively used and enriched by creative writers to explore psychological spaces, body, and memory. The author adds "as an aesthetic device, maps afford the opportunity for depicting multisensory, lived experiences of space, time, and place in nonlinear ways" (316). Exploring the theoretical literature on visuality as a multi-sensory experience, the author refers to the concept of palimpsest in mapping and briefly mentions the theoretical contributions of Sarah Dillon.

According to Kimberly Powell, the concept of palimpsest refers to "layers of rewritten texts, but poststructuralist and postcolonial uses of the term have underscored palimpsest as a metaphor for the reinscription and legibility of discourses situated within institutional power structures and for the reexamination of subjectivity" (318) Kimberly Powell notes, "an inventive process of creating relations where there may, or should, be none" (Dillon, 2005, 254)" (321). Thus, Sarah Dillon's *The Palimpsest: Literature, Criticism, Theory* (2019) distinguishes palimpsest reading from palimpsestous texts linking the term 'palimpsest' phonetically with incestuous. Accordingly, "The palimpsest is thus an involuted phenomenon where otherwise unrelated texts are involved and entangled, intricately interwoven, interrupting and inhabiting each other"(04). The critic argues that the quality of a palimpsest is achieved by bringing together the coupling of heterogeneous metaphors while the palimpsest reading enables the appreciation of the layered nature of the cityscapes in the select novels.

Considering the cityscapes in the select novels that are created and recovered from memory, history, and imagination, the study recognizes the palimpsest nature of the cityscapes. The study establishes that the select novels are the narrative maps of the city, and the novelist functions like a narrative cartographer. These perspectives offer scopes for interpretation of the urban spaces of Lahore in which the novels are set. Connecting

the diverse arguments, the findings of the study are arranged in the pattern of the following chapters.

01. Introduction

02. Setting the Urban Imaginaries

03. Spatial Stories and Flâneurs

04. Recovering the Palimpsest Cityscapes

05. Towards Narrative Cartography

06. Conclusion

The first chapter titled "Introduction" contextualizes the research problem and research questions in the select novels locating the knowledge gap before the theoretical framework is discussed. Further, the significance of the study precedes the outline of the thesis. Thus, the first chapter serves as a germinal introduction to the thesis.

The second chapter titled "Setting the Urban Imaginaries" analyses the interrelationships between the fictional and the factual cityscapes that the novelist creates. This leads to the understanding of the relations between the material existence of the city and the imaginative representation of the city. The pre-knowledge, arrangement of the real world with the subjective interpretations in the act of writing, and intersection of the world of the texts and the world of the reader in the creation of cityscapes are illumined.

The study finds that the imagined cityscapes of Lahore in the select novels are in-between-spaces that are neither fictional nor factual completely. Neither being imitative nor objective completely, the novelist creates the imagined cityscapes. Being an insider in the city and aware of open spaces, the novelist portrays life in the city and recreates the cityscapes. The lived experiences of the novelist and the sense of Topophilia constitute the imagined cityscapes of the city. These imagined cityscapes are the basis for the interpretation of the urban cultural spaces that are represented in the select novels. The novelist imagines the cityscapes of Lahore through the real and the fictive elements of the city. Though the fictional writings offer multiple perspectives on the city, the cityscapes in the select novels are perceived mainly from the Zoroastrian perspectives. However, the novels are silent on the composite cultural spaces in the city. Thus, the cityscapes in the select novels are personalized and shape-shifting and these personalized cityscapes are fictionalized through reductive phenomena.

The novelist locates the Zoroastrian families in transition from their clan-based trades to the popular trading practices of the times. Though the members of the community claim that they are one of the most conservative communities in the world, the Zoroastrians are the most Anglicized, and the community imitates the mannerism of the English largely. The personal reminiscences of the novelist also intermingle with the fictional representations of the city. Thus, the imagined cityscapes present contested imaginative terrains of the city.

Rich with detailed descriptions, the settings in the fictional world of Bapsi Sidhwa are located in the city of Lahore in the colonial and post-colonial periods. The city of Lahore is romanticized in *The Crow Eaters* (1978), though the later novels portray the troubled and dystopian cityscapes of Lahore. The city of Lahore is initially perceived as a space for hope and security but the later novels indicate that the Zoroastrians were unhappy with the increasing domination of the Muslims. *The Crow Eaters* (1978) portrays the colonial city of Lahore with the cultural milieu of the Zoroastrians. However, the social relations of Faredoon Junglewalla the protagonist are very much selective. His associations are restricted to a few Englishmen and many fellow Zoroastrians. The novelist does not make any reference to the social life of the other communities like the Hindus, Sikhs, and Muslims living in the city, though the novelist acknowledges the presence of these communities in the city. Thus, the cityscapes of Lahore in the novel are selective and subjective. However, the Partition of Punjab not only altered the cosmopolitan character of the city but also annulled the joys and the sense of security that the city offered to the people.

Recollecting the joyful memories of the city during childhood, the novelist reveals the transition of pleasurable spaces into gloomier spaces during the Partition in *The Pakistani Bride* (1983). The novel illumines that the colonial city transformed into the city of refugees after the Partition. The city witnessed the exodus of the Hindus, the Sikhs, and others whose ancestors had lived in the city for many generations. The city became prominently Islamic after the departure of the British, though some of the minorities like the Zoroastrians continued to reside in the city.

Aimed at providing alternate images of the city, the novelist presents a Zoroastrian perspective on Partition. Though, Lenny in *Ice-Candy-Man* (1988) treasures

the joyful memories of the city, her experiences in the world of the adults present the world of deceit, debauchery, violence, and murder. Thus, the select novels provide shape-shifting images of the city that blur distinctions between the personal and fictional cityscapes. Negotiating between the fictional and factual, the imaginative elements attain an upper hand instead of a faithful representation of the factual city. The study has been primarily concerned with the novelist as a creative artist connecting the factual and the fictional images of the city.

The third chapter titled "Spatial Stories and Flâneurs" underscores the roles of the fictional characters in the select novels through which the cultural spaces of the city unfold. The chapter emphasizes the significance of the flanerie of the fictional characters who contribute to the making of the spatial stories. The novelist weaves the spatial stories in terms of the fictional characters walking in the city. The act of walking in the city is a mode of experiencing and exploring the city. Strolling through the city, the flâneurs observe the city, perceive the everyday phenomena, and conceive the lived spaces. An examination of the select novels reveals that walking in the city contributes to the maturity of the fictional characters and their knowledge of the city. The explorations of the fictional characters bring out the urban milieus to the forefront.

The lived experiences of the fictional characters that are bound by physical barriers, social processes, and relations determine the cultural spaces of the urban. The fictional characters in the select novels perceive the city through imagination and produce the text of the city in terms of their observations and experiences. The fictional characters weave the spatial stories in terms of verbs and metaphors. The flâneurs in the select novels illumine the trajectories of their explorations. Employed by the novelist, the flanerie is a creative tool and the performative actions of the fictional characters contribute to the textual production of the experiences of the urban. The fictional characters explore the city as a world to be explored with familiarity and strangeness. Further, the narrators also serve as invisible flâneurs who explore the paths that are irregular to capture the sensibilities of the people with love, memory, and nostalgia towards the city.

Bringing out the stories of arrival, settlement and financial adventures of the protagonist, The *Crow Eaters* (1978) reflects on the city of Lahore in the colonial times

in the early Twentieth century. The narrator details the arduous journey of Faredoon's family to the city of Lahore on a bullock cart from his ancestral village located in Central India. Faredoon Junglewalla settles in the city once he is impressed with the city. The novelist illumines the shape-shifting cityscapes.

The novel *The Pakistani Bride* (1983) portrays the arrival and settlement of the refugees of Partition in the troubled city of Lahore. The novelist brings out Zaitoon's journey to *Kohistan* and her traumatic escape from the hills of Kohistan.

The *Ice-Candy-Man* (1988) presents the exploration of the city in terms of Lenny's walking in the city in the company of Ayah Shanta. Lenny and Ayah walk into different streets and reflect on the disturbing scenes in different localities. The men are killed and women are abducted and raped. Lenny informs that the communal violence in the city changed the cultural spaces of the city. The emigration of the people from the city caused by communal violence leads to the transformation of the multicultural spaces into the dominant monocultural spaces. The city that was financially dominated by the Hindus and the Sikhs is left with the majority of the Muslims. However, it is important to notice the gradual decline of flanerie in the city due to increased lawlessness in the city.

However, the fourth novel *An American Brat* (1993) deals with the impact of border crossing on Feroza. The act of reterritorialization of Feroza in the United States is preceded by the deterritorialisation from the city of Lahore. The wanderings of Feroza in various cities in the United States result in her acquisition of knowledge and autonomy. Thus, walking in the city offers knowledge of the city and facilitates the maturity of the fictional characters. The daughters like Zaitoon, Lenny, Feroza, and Jerbanoo, the mother-in-law of Faredoon assert their independence and oppose the acts of domination by others. Thus, it can be argued that the strong-willed autonomous individuals like Faredoon, Qasim, Zaitoon, Feroza, Jerbanoo reject the dominant others. These fictional characters exercise their will and discretion according to their choices.

The social milieus in the city affect the sensibilities of the fictional characters. The fictional characters are very selective in their operations and they walk on the paths that are irregular and write the stories of their travel. The novelist weaves the spatial stories by intertwining different functions of flâneurs in the city. The flâneurs produce the texts of the city in terms of their observations and experiences. However, some of the

fictional characters exhibit the least tendency to stroll and these fictional characters turn out to be mere voyeurs. Many fictional characters do not reflex on their situations and movements. Nevertheless, certain characters exhibit stronger tendencies towards strolling in the city. The city contributes to the growth of the fictional characters and the fictional characters explore and authenticate the cultural spaces of the city.

The novelist locates the cultural spaces of the ethnic minorities largely from a Zoroastrian perspective. Faredoon Junglewalla and Qasim are very selective in the choice of their destinations, movements while Zaitoon, Lenny, and Feroza are less autonomous in their actions, they travel largely accompanied by the adults. However, the girls explore different spaces individually and achieve autonomy in their thought and actions. Therefore, the spatial stories are also the stories of belonging, resistance, and delinquency.

The fourth chapter titled "Recovering the Palimpsest Cityscapes" explores the novelist's attempts to recover the images of the city. In an attempt to recover the cityscapes of Lahore, the novelist contributes to the creation of palimpsests cityscapes. The chapter points out that the novelist recovers the cityscapes of Lahore from memory and makes references to the city through heterogeneous images metaphorically. The fictional characters describe the neighbourhoods around the Walled City and the modern city of Lahore in which the Mall Road, the Lawrence Garden, the Government College, the Queens Park, historical Badshahi Mosque and the tomb of Data Ganj Baksh, the Shalimar Garden, and the *Shahdara* are the recurring images of the city that capture the attention of the readers while appreciating the cityscapes.

For Bapsi Sidhwa, the city of Lahore remains in her consciousness. She relates the incidents that she witnessed during her childhood and she draws events from her memory from which the fictional characters emerge into the world of actions. Resultantly, the recovered cityscapes in the select novels have a layered construction like a palimpsest. The city remains in the memory and consciousness of the fictional characters. Since the fictional characters are alienated from the lived spaces of the city, the lived spaces of the past exist only in memory and lose specificities. Hence, the cityscapes are portrayed as reduced phenomena. In the process of the textual representation of the cityscapes, the novelist paints the psyche of the fictional characters

with postcolonial nostalgia about the distinctive lived and imagined spaces of the city that have become extinct. Thus, the lived experiences of the city haunt the fictional characters and the fictional characters are nostalgic about the city.

An analysis of the select novels brings out the overlapping cityscapes in terms of intertextual references to the Zoroastrian myths, contemporary history, and memories of the past. The layers of memory intermixed with historical events, folklore, myths, and legends create the palimpsest cityscapes. The novelist creates the palimpsestous cityscapes by merging several images of the city in which many meanings are entangled. The narrators and fictional characters present the urban spaces imaginatively and the novelist recovers the palimpsest cityscapes. The novelist refers to the legends of *Lav*, the immured *Anarkali,* the tales of the *Kanjari* women in *Hiramandi,* and stories about the Sufi saints and poets. The city of Lahore marks itself with the concurrent layers of temporal and spatial influences on the cultural spaces.

Aware of the layered nature of the city that is narrated; the novelist invites the readers to the changing milieus and renders the city in terms of palimpsest cityscapes. The novelist recovers the cityscapes from several situations that are least fictionalized and recreates the palimpsest cityscapes with a sense of belonging. The palimpsest cityscapes are created by metaphorical coupling where the novelist brings in assorted images of the city to create new entities. The images of the city are descriptive and symbolic which achieve specificity in their form and construction. Any attempt to separate the diverse images would result in the fragmentation of the images and the loss of meanings.

The novelist's portrayal of the multicultural spaces in the select novels is a testimony to the layered nature of the city. The imagined city of Lahore in the select novels serves as an allusion to the historical city. References to certain individuals and events in the history of the Indian subcontinent lend allegorical elements to the narratives. Though the novelist is nostalgic about her beloved city, the novelist does not attempt to replicate the historical city in its totality. Perhaps, it can be argued that the novelist finds it convenient to relate some of her memories and experiences of the city in the form of fictional narratives rather than recreating the factual city. Hence, the references to shared history and memories are discontinuous. The novelist recalls the pleasant memories and

the dystopian images of the city. The cityscapes are drawn from myths, history, memory, and the observations of the novelist are blended with imagination. The metaphorical city of Lahore is constructed with heterogeneous images of the city. The heterogeneity of the layered cityscapes contributes to the construction of the palimpsests cityscapes. Thus, the study finds the importance of cityscapes in the select novels along with the palimpsest reading of the texts. The select novels bring out different milieus and these dissimilar texts exist simultaneously contributing to the palimpsest nature of the novels.

The fifth chapter titled "Towards Narrative Cartography" argues that the novelist is a narrative cartographer who draws the cognitive maps of the city through the fictional characters. The study observes that the fictional characters explore the city as cartographers and map the city through cognitive mapping. Stimulated by memory and desire for exploration, the novelist's fascination for the cityscapes of Lahore shapes the narrative maps of the city. The worlds of the fictional characters are compressed in the neighbourhoods of the Civil Lines, wherein the intersecting roads like the Mall Road, the Jail Road, the Warris Road, the Queens Road, and the landmarks like the Government House and the Museum present the colonial and the modern city of Lahore. The cityscapes are marked with the presence of the Old Fort, the Badshahi Mosque, the Shrine of Data Ganj Baksh, and areas around the Walled City.

An analysis of the select novels as narrative maps is possible by charting the city imagined. An attempt to perceive and explore the city in literary imagination results in the emergence of the narrative maps of the city. The novelist-cartographer connects the physical landmarks of the city with the emotive factors of the fictional characters that provide abstract but metaphorical images of the city. Thus, the narrative maps are fictional, selective and non-representational. Though the novelist's engagement with the exploration of the city is evident in the select novels, the legibility of the imagined city of Lahore varies in each novel. The novelist fictionalizes the experiences of the urban in an attempt to draw the narrative maps of the city that are imaginative. The map of the city is based on the knowledge of the city. The knowledge of the city is obtained through explorations. The act of walking in the city serves as a mode of knowing the city. The novelist draws the narrative maps of the city with the knowledge derived out of her observations, experiences, memories, and imagination.

The sketchy images of the city of Lahore in *The Crow Eaters* (1978) are very much based on imagination rather than memory or observations of the novelist. In the absence of the novelist's first-hand observations of the city of Lahore in the early Twentieth century, the novelist imagines the city when her parents migrated to the city of Lahore from Karachi. Further, Bapsi Sidhwa submits that the portraits of Faredoon Junglewalla and Putli in *The Crow Eaters* (1978) are drawn from the observations of her parents and informs the readers in several interviews that her parents migrated to the city of Lahore when she was very young. Thus, the images of the city of Lahore in this novel are illegible and hazy since the protagonist Faredoon Junglewalla is understandably an outsider. Thus, the flâneurs like fictional characters draw the spatial maps of the city reflecting a strong sense of the place but the maps become fuzzy when the fictional characters are emotional. The legibility of the city declines when the fictional characters are alienated from the city. Though the act of mapping largely depends on the actions of the fictional characters, the fictional characters rarely venture into the city except for Faredoon. Although the protagonist appears to be impressed with the multicultural aspects of the city, he does not take interest in exploring the social milieus of the city. He largely engages with his trade and financial success apart from the promotion of the self as a saviour of the community. Moreover, the novel largely focuses much on the private life of Faredoon rather than the social life of the people in the city. In contrast to Faredoon, Qasim and Zaitoon are presented as better explorers. Qasim and Zaitoon in *The Pakistani Bride* (1983) turn out to be the two successful explorers in two different geographical terrains. Though Qasim is unfamiliar with the city, he walks through the streets of the city and finds a home for himself and Zaitoon, whereas Zaitoon explores her way from *Kohistan* to the plains of Punjab.

Zaitoon suffers the pains of alienation from the loved ones in the city but the desire to reunite with them encourages her to undertake a traumatic journey to the city. Thus, the wanderings of Qasim and Zaitoon contribute to the knowledge of the places. Unlike the earlier novels of Bapsi Sidhwa where the map of the city is comparatively sketchy, the novel *Ice-Candy-Man* (1988) presents the most descriptive and legible map of the city. Connecting the physical and the spatial images of the city, the narrator draws the cognitive maps of the city while narrating the incidents. The novel describes the

neighbourhoods, junctions, roads, and landmarks that provide a detailed representation of the city. The frequent wanderings of Lenny and Ayah create a legible map of the city.

Narrated in terms of the expatriate experiences of Feroza Ginwalla, a Zoroastrian girl from Lahore, *An American Brat* (1993) brings out the impact of alienation on the sense of the place resulting in nostalgia about the city. The process of becoming and being an American does relate to the process of being alienated from the city of Lahore. Alienation from the city in terms of deterritorialisation weakens the memory of the city, which in turn affects the mappability of the city. Though Feroza is pained at the thought of leaving the city of her childhood, she absorbs the cultural shocks and gets admitted to a college in the United States. As the cultural spaces in the cities of the United States emerge, the images of the city of Lahore decline. Thus, the novelist engages in exploring the cultural spaces of the city as a cartographer. The novelist overcomes the limitations of literary analyses and the methods involved in cartography by bridging the gaps between the mapping and the emotional spaces with imagination.

The explorations of the fictional characters result in the discovery of unknown spaces in the city. By marking these paths, the territories are explored by fictional characters. Hence, it can be concluded that the novelist is a narrative cartographer, though the images of the city decline in its legibility with alienation and an attempt to locate the emotional spaces is a big challenge. The portrayal of the city of Lahore decreases gradually leading to nostalgia about the city of Lahore.

The study brings out the complex relationship between the art of storytelling and mapping as a psycho-geographical activity in a narrative grounded on the philosophical framework of reductionist phenomenology. Hence, the narrator recounts the plot without specific details of the places or spaces while representing the unmappable zones of actions. The images of the city are vague whenever the minds of the fictional characters are filled with emotions. However, the density of the spatial experiences and legibility of the cityscapes in the select novels are dependent on the experiences of the urban. Thus, it can be concluded that the novelist adorns the cityscapes of Lahore like the narrative maps of the city.

The “Conclusion” analyses the findings of the study while relating the objectives achieved in terms of answering the research questions and inferences drawn. The

cityscapes in these fictional representations emerge as oeuvres in historical conditions. The novelist is a flaneur moving in the labyrinths of the city who composes the spatial narratives of the city. Regularly moving in the city, the novelist fictionalizes her observations and personifies the city in terms of her imaginary cityscapes. The study reflects on the sense of Topophilia locating the cultural spaces in terms of spatial stories. The study observes that the novelist is conscious of the cultural spaces in the city. However, the cultural spaces that the city nourishes are consistent with the inconsistent nature of the spatial practices. Thus, one can argue that the city writes its own spatial stories overwriting what is already written, but yet containing the elements of what was previously written. This is the cause for the creation of palimpsest narratives of the city.

Bapsi Sidhwa variously imagines, recreates, and recovers the cityscapes of Lahore from the early 1890s to the 1970s though she lived in the city from the 1940s to 1990s. By investigating the select novels as the spatial stories, the role of the fictional characters as flâneurs is examined. The study is governed by interdisciplinary approaches. Further, the thesis concludes that the select novels are the narrative maps of the city of Lahore. However, the thesis has limitations as well.

The thesis focuses on the select novels of Bapsi Sidhwa that are set in the city of Lahore only. The study focuses on the cityscapes of Lahore and it does not focus on other cities portrayed in the select novels. Moreover, the study does not include all the published fictional writings of Bapsi Sidhwa (1939). The study considers the published novels that are set in the city of Lahore only. Secondly, the problems arise from the subjective nature of the narratives because the city of Lahore is perceived in terms of the novelist's imagination. Though the study examines the select novels as the spatial narratives and brings out the elements of flanerie, palimpsests and narrative cartography, the themes like gender, diaspora, and community consciousness are kept out of the analysis. Though the study locates the urban cultural spaces and maps the trajectories of the fictional characters, the study of cityscapes offers challenges in terms of mapping abstract feelings and emotions. Thus, an attempt to locate the emotional or invented spaces on a map is a challenge and unrealistic. Thus, mapping emotions and memories in a narrative defy cartographic practices. However, the encoded signs of a language in a narrative are transformed into a visual text of a map, but the map of a story itself poses

challenges unless the encoded signs on a map are decoded into a narrative again. The thesis integrates literary studies with cognitive mapping and enhances the scope for narrative cartography, moving beyond the disciplinary boundaries of textual analysis. Since the imagined cityscapes in the select novels are versatile and metaphorical, the cityscapes are open to multiple interpretations. Thus, the study had to identify specific and unique aspects in the novels that would not only extend knowledge but it would also avoid duplication of arguments. This has led to better research design and appreciation of the select novels.

The thesis examined the inherent relationships between Bapsi Sidhwa as a novelist and the imagined cityscapes of Lahore in the select novels. The novelist's fascination with the city of Lahore and the ways the fictional characters explore the city are also examined. The novelist creates the spatial stories of the city like a flaneur draws the maps and routes overwriting what is already written but yet containing the traces of what was previously written. Though the cityscapes emerge from the experiences of the fictional characters, the experiences are integral to the spatial narratives. Thus, the city of Lahore is imagined and the novelist maps the city in terms of the textual production of the experiences of the urban. By touring the city on informal and irregular paths, the fictional characters weave the spatial stories and contribute to the creation of cognitive maps. The impact of the experiences of the urban is evident in the legibility of the images of the city. Thus, the study offers the cityscapes of Lahore that are subjective and shape-shifting imaginaries. The study is an attempt to explore the symbiotic relationship between the novelist and the city of Lahore. Read as the city novels, the novelist adorns the cityscapes of Lahore like a work of art. The novelist presents the selective perceptions of the city since her observations are largely about the Zoroastrians in the city into which the novelist also belongs and the select novels are silent on the non-Zoroastrian cultural spaces in the city except in *The Pakistani Bride* (1983).

The study reflects on how Bapsi Sidhwa (1936) employs varied forms of expressions to conceive the cityscapes. Occupied with the fictional representation of the socio-cultural milieus, the novelist explores the city with fascination. The novelist personifies the city to a human being, an ageing concubine, courtesan, and a sick man. Like a human being, the city lives with its pasts in terms of memory and history and

suffers the effects of ageing. The intermittent memories of the past and the knowledge of the present are linked through imagination in an attempt to fictionalize the spatial experiences of the urban. This provides the quality of heterogeneity to the cityscapes. The heterogeneous cityscapes reflect on the events in the colonial and the contemporary city through the fictional characters in terms of their motives, anxieties, and actions. Thus, these metaphorical cityscapes cannot be divided into binaries.

Occupied with the fictional representation of the socio-cultural milieus, the novelist explores the city with fascination. The novelist consistently expresses a greater sense of belonging to the city, but the imagined cityscapes become illegible with a growing sense of alienation and departure from the city. The fictional characters attempt to recover the cityscapes from memory and history with nostalgia.

The study not only illumines the novelist's fascination for the cityscapes of Lahore but also emphasizes the importance of exploration. The historical Mall Road connects the Queens Road through the Warris Road; the fictional characters explore the neighbourhoods of the Quila Gujjar Singh, the Badshahi Mosque, the Data Sahib's Shrine and the Hira Mandi. These places mark the rich cultural spaces of the city in the select novels. Filled with the stories of human action, the narratives are patterned as spatial stories. The novelist locates the settings of the novels in the Twentieth Century and performs the role of a flâneur weaving the spatial stories. The flâneurs explore the city and map the cityscapes. The narrators and flâneurs transform the urban spaces into the narrative maps of the city. The fictional narratives contribute to the making of the narrative maps with the detailed representation of the routes and places that the fictional characters chart. The examination of the select novels illumines the significance of the narrative maps of the city of Lahore.

The thesis explored the roles of the novelist as a narrative cartographer in mapping the cultural spaces of the city. Describing the Zoroastrian specificities of the city in the contexts of the colonial and post-colonial situations, the novelist maps the cultural spaces of the city of Lahore. The novelist maps the cityscapes like a narrative cartographer and imagines the cityscapes with the coupling of metaphors like a literary artist to recover the cityscapes.

The study of the select novels is enriching and it opens up several possibilities for further studies. A possible area for further studies is to examine the cultural spaces in terms of gender. The select novels illustrate that the cultural spaces are discriminatory and selective in the treatment of women. The liberties of the women are restricted, though certain individuals fight to win their freedom from patriarchy. The women have limited access to public places and there are limited public spaces that offer equal opportunities for women. Thus, an analysis of the cultural spaces in terms of the liberties of the women can be subjected to investigation.

Another opportunity for further study would be to examine the cultural spaces in the select novels as the conflicting moral spaces examining the sense of morality, ethics, aspiration and desires of an individual. Since the fictional characters exhibit a strong sense of desire, the ethical spaces of the communities represented in the select novels also undergo a lot of change. However, the select novels can also be studied as the narratives of memory and trauma since the narratives are largely based on the recollections and traumatic experiences of the fictional characters. These and other related themes could be the subjects for further studies though all the select novels do not offer similar scope for further studies. However, the thesis contributes to the study of the select novels of Bapsi Sidhwa (1939) as the city novels and the narrative maps of Lahore.

It can be concluded once again that the novelist creates imaginary cityscapes and engages in drawing the narrative maps of the city. The fictional characters are nostalgic about the city that they loved and lived in. The novelist recovers the cityscapes of Lahore from memory and contemporary history.

The study has been enriching since the research provided many theoretical tools to analyze and interpret the select novels of Bapsi Sidhwa which can also be extended to study the city novels by other novelists. Thus, undertaking this study has been an invaluable learning experience.

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